

# Dance KS1: Time to Move

## The King's new clothes



### 1: The cunning tricksters

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### 2: He's got no clothes!

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### Using *Time to Move*

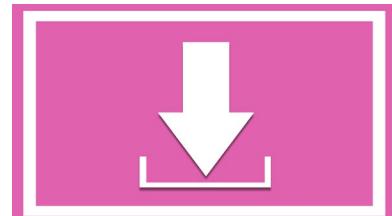
*Time to Move* needs plenty of space. The hall or a cleared and swept classroom or similar large space is ideal.

Use the best equipment that the school has to offer for playback. Check that the speakers are facing the children to ensure the best possible listening environment.

Make sure the children dance in gym shoes or bare feet. Bare feet give a good sense of contact with the floor, if your floor is safe. The children should be in PE kit to allow easy movement and to ensure that they do not become too hot.

Encourage the children to listen carefully right from the start - not just to the presenter but also to the music.

Look for the download icon on each of the webpages or in these Notes to download an mp3 of each dance session



### Teaching points

Some tips to help you get the best out of these dance sessions:

- always encourage careful listening
- reinforce the importance of safety - eg awareness of others to avoid collisions, spacing, sensible landings (with the whole foot, flexing as it comes down and knees bending)
- help the children to observe each other's movement in a positive light and to learn from their observations
- give the children a sense of your own enthusiasm.

### *Time to Move and the National Curriculum*

*Dance makes a distinctive contribution to the education of all pupils, in that it uses the most fundamental mode of human expression - movement. Through its use of non-verbal communication, pupils are able to participate in a way that differs from any other area of learning. It provides aesthetic and cultural education, opportunities for personal expression, and it also introduces students to a wealth of traditional, social and theatrical forms. In a broad and balanced curriculum, this important area of human experience should not be neglected.*

*(Dance in the School Curriculum, a paper by the National Dance Teachers' Association and others, now One Dance UK)*



Dance is acknowledged as a vital ingredient of a child's education in the National Curriculum.

The Expressive Arts documents for Scotland and Northern Ireland encourage teachers to develop dance as part of the Arts and PE curriculum.

There is an emphasis on performance and clear indications that dance should be taught in both a creative and a cultural context.

The children should be taught to:

- develop control, coordination, balance, poise and elevation in the basic actions of travelling, jumping, turning, gesture and stillness
- perform movements or patterns, including some from existing dance traditions
- explore moods and feelings and to develop their response to music through dances, by using rhythmic responses and contrasts of speed, shape, direction and travel.

## Using these Teacher's Notes

These Teacher's Notes include a detailed content grid for each programme. The content grids include the following information:

- **Lesson content.** This is the description of the movement sequence.
- **Teacher guidance.** This is intended to offer advice on how to get the class to get the best out of the content.
- **Evaluation.** This is usually a series of questions indicating what to look for to assess the level of the children's contribution.

## Downloads

These dance sessions can be downloaded either from these Notes - look for the pink download icons - or from the individual web pages of the BBC Teach website.

## Contact us

You can contact us at: [teach.bbc@bbc.co.uk](mailto:teach.bbc@bbc.co.uk)



# The King's new clothes

## 1: The cunning tricksters



*Click to download this dance session as an mp3 file*

### Introduction

A unit of two dance sessions focusing on the famous story of *The King's new clothes* by Hans Christian Andersen. A proud king is fooled by two cunning tricksters pretending to be weavers, who claim they can make him some wonderful new clothes that are only visible to the wise.

### Lesson summary

#### 1: Warm up:

Striding through the spaces as a proud king with head held high, shoulders back and adding a royal wave to your loyal subjects. Creeping through the spaces as sly tricksters, keeping the body low to the floor and glancing suspiciously from side to side.

#### 2: Tricksters and townsfolk:

The class is divided into two groups. 'Townsfolk' perform daily chores like sweeping the floor or digging the garden while 'Tricksters' creep about them looking suspicious. When the music stops, tricksters tiptoe up to the nearest townsfolk, rub their hands together and chuckle as if preparing to play a trick. The groups then swap roles.

#### 3: The king gets dressed:

The children dress themselves in the finest clothes imaginable, stretching arms into expensive silk shirts, pushing legs into trousers and fine leather boots and adding a sparkling crown.

#### 4: Weaving:

In pairs, as the tricksters, weaving the imaginary cloth. Performing a cyclical movement of stretching out arms and holding the silk between thumb and first finger then meeting hands together and circling them round each other. Children try to copy their partners exactly, as if looking in a mirror.

#### 5: 'Look at the wonderful cloth':

Skipping through the spaces in pairs, swirling the cloth high and low to show off the new cloth. The weaving and skipping sequences are put together as more and more people come to look at the cloth that only the wise can see.

#### 6: Cool down:

As a member of the King's court, walking slowly through the spaces, sad and puzzled because they can't see the special cloth. Relaxing with deep breaths.

## Session 1 structure: The cunning tricksters

Content	Guidance	Evaluation
<b>Warm-up</b> Striding through the spaces as a proud king.	Keep shoulders back and head held high. As tall and as straight as possible.	Do the children use the music to help them with their royal role?
<b>Adding a royal wave</b> Creeping through the spaces as sly, cunning tricksters.	Circle the hand slowly in the air. Bend the knees and keep the body low to the floor with suspicious looks from side to side.	Look for facial gestures. Are the children feeling grand and posh? Is there a marked contrast in movement style from the King? Does the music help their role this time?
<b>Tricksters and townsfolk</b> Tricksters creep amongst townsfolk as they perform daily chores. When the music stops, the trickster tiptoes up to a townsfolk and prepares to play a trick.	Pause the programme while the class is divided. The two groups will have an opportunity to dance as both swindler and townsfolk.	How inventive are the children with thinking of a daily chore? Do the tricksters react to the pauses in music?
<b>Dressing as the King</b>	Stand in a space. Stretch arms into a shirt, point toes and push legs into trousers, wriggle toes into boots and add a crown.	Is there strong distinction between each item of clothing? Do the components flow from one to the other? Are the children interpreting the music themselves or waiting for the cues from Diane?
<b>Weaving</b> In pairs, as tricksters, weaving cloth, copying their partner's movements.	Stand opposite each other a step or two apart. Stretch arms out to the sides. Make a fist in each hand apart from thumb and first finger which holds the silk. Slowly bring arms together in front and circle around each other. Copy the actions of partner.	Are the movements slow, smooth and flowing? How well do the children copy their partner?
Skipping through the spaces showing off the cloth.	Hold the cloth at different levels and show how light it is. Make gestures big and bold. Smile to show how pleased you are.	Do the children appreciate the 'imaginary' premise and the trick that is being played? Do they co-ordinate the skipping and swirling?
<b>'Look at the wonderful cloth'</b> Putting the two above sequences together.	Smooth weaving, mirroring your partner. Swirls and twirls as you skip.	Is there contrast between serious weaving and exuberant skipping? Do the children anticipate the music changes?
<b>Cool down</b> Slow, sad walking to cool down.	Hang head down and arms by the side. Take deep breaths with the music. Relax.	How do the children express the confusion and sadness?

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dance session as an  
mp3 file*



## 2: He's got no clothes!

### Lesson summary

#### 1: Warm-up:

As townsfolk, skipping through the spaces with knees lifted high, making curvy pathways. When the music stops, meet another person, shake hands and mime a short conversation about what you've heard of the King's new clothes.

#### 2: Sewing:

In pairs, as tricksters, sitting on the floor showing small and neat sewing actions that gradually get more and more exaggerated. As in the weaving sequence from the last programme, partners should try to copy each other as if looking in a mirror.

#### 3: The new clothes:

In pairs, one as a trickster dresses the other as the King in his new clothes. Tricksters adjust sleeves or collar, straighten out the cloak or tie something around the waist. The King turns around to get a better look at himself in the mirror, showing how pleased and flattered he is. The pairs swap roles.

#### 4: The parade:

Striding through the spaces like the proud King wearing his invisible new clothes. When the little boy shouts 'But he's got no clothes on!' and the crowd laughs, moving to show the King's embarrassment, trying to cover up their body or hanging head in shame. One child is chosen to be the King and the rest of the class line up on both sides of the street to watch the parade.

#### 5: Cool down:

Sitting in a space of their own, the children relax with deep breaths and think about the moral of the story and the saying 'Pride comes before a fall'.

## Session 2 structure: He's got no clothes!

Content	Guidance	Evaluation
<b>Warm-up</b> Skipping through the spaces as townsfolk sharing the 'gossip' about the King's new clothes.	Lift knees high as you skip. When the music stops, shake hands with the nearest townsfolk and mime short conversation together. Skipping to the next person.	Are the children making curvy pathways? Do they react to the stops and starts of the music?
<b>Trickster creeping</b> as in the previous programme but with a heavy sack of money over the shoulder.	Bend the knees and keep the body low to the floor with suspicious looks from side to side. Show how heavy the sack is.	Look for facial gestures. Are the children conveying the weight of the heavy money sack? Do they remember the trickster movements from last time?
<b>Sewing</b> In pairs, as tricksters, sewing the cloth.	Sit opposite your partner. Start with small, neat sewing actions, gradually stretching arms up above the head and as far out to the sides to make sewing more exaggerated. Work as a pair, copying movements exactly.	How well do the pairs mirror each other? Do the children use the swell in the music to help with the bigger movements? Is there smooth flow?
<b>The new clothes</b> Trickster dresses the king in his new clothes.	As a trickster, one of the pair, helps the king dress. Adjusting sleeves and collar, straightening out cloak, tying something around the waist. The king smiles to show how pleased and flattered he is and turns around to get a better view in the mirror. Then swap over.	How well do they play the roles? Are the movements convincing? Do tricksters add flourishes and behave appropriately? Invite different pairs to show their dressing dance to the whole class.
<b>Striding through the spaces as the proud king</b> When the little boy (Diane) shouts 'But he's got no clothes on', change movements to the embarrassed king.	Listen out for the cue to change the movement. Try to cover up your body that has no clothes on it, hang head in shame or move in a way that doesn't draw attention to yourself. Be looking for those that show the transition most markedly, as the next sequence involves choosing one king.	Do the children show contrast between 'before' and 'after'? Are they listening to the change in music style to help accomplish this? Do the children grow in confidence from the first to second attempts?



<b>The parade</b> The parade of the new clothes. One king walks down the line of townsfolk.	The lines of townsfolk bow or curtsey to the King as he passes. After the shout and sound effect of laughter, dance on the spot shaking body all over as if laughing so much at the sight of the king. If there's time run the sequence several times with different kings.	Are the crowds reactions controlled and rhythmic? Are roles sustained throughout?
<b>Cool down</b> Walk slowly with small, silent steps along either straight or curving pathways. Take deep, gentle breaths to relax.	<ul style="list-style-type: none"> <li>- Travel along a clear pathway; straight or curving.</li> <li>- Relax your body; breathing slowly and deeply.</li> </ul>	Pupils should feel calm, relaxed and ready.



Click to listen to Sir Derek Jacobi reading our adaptation of *The Emperor's New Clothes* by Hans Christian Andersen.